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TAPESTRY: "The Woodchoppers"

French, c. 1500-1510

Gift of Dr. and Mrs. Murray S. Danforth, 1929

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THE TAPESTRY EXHIBITION

FOR a month, the central gallery in the new museum building was a sumptuous, arrased hall, where centuries-old beauty and romance cast an atmosphere of glamor over the familiar room. Little "ohs" of delight escaped from visitors' lips as they stepped over the threshold to find themselves surrounded on all sides by magnificent Gothic tapestries, whose mellow colors suggested Old World gardens, whose patterned expanse invited the imagination to explore the realm of *Fantasie* or its neighboring land of *Legend*. In the tempered light flooding the room from the light-mixing chamber above, the superb decorative value of the immense textiles was emphatically manifested. In no shadowy baronial castle had their rich colors showed more tellingly, and the searching yet tender light of the twentieth century gallery let their message of medieval story suffer no obscuration save that of the modern mind.

Through the kindness of their owners, we were able to show to the people of Providence during the month of March some ten Gothic tapestries of great value and exceeding beauty, together with five tapestries belonging in the permanent collection of the Museum. In date, they ranged from the last years of the fourteenth century to the early decades of the sixteenth century. In subject, they were religious, historical, allegorical, heraldic, romantic, and of that verdurous kind designated by George Leland Hunter, "country-life tapestries."

The oldest tapestry in the exhibition was the small heraldic fragment woven in Paris or Arras about 1375-1395 for Guillaume Rogier de Beaufort, Viscount of Turenne, at the time he was made duke. This noble gentleman had for wife, Eleonore de Comminges, and the heraldic animals of Comminges appeared with those of Turenne and Beaufort with the quartered coat of arms in the tapestry. This small but fascinating bit of fabric was recently purchased with the Mary B. Jackson Fund for

the permanent collection of the Museum. Several other fragments of similar pattern exist in various collections, all undoubtedly part of a chamber set made especially for the duke.

Probably the next oldest piece was a mid-15th century Franco-Flemish tapestry, one of a pair, depicting a scene from that immensely popular medieval romance, the "*Roman de la Rose*." It hung for centuries at Skipton Castle, Yorkshire, the country seat of Lord Hothfield.

An extremely interesting tapestry was one which showed St. Peter escaping from the Mamertine Prison, when asking of the risen Christ, "*Domine, quo vadis?*" he received the reply, "*Vado Roma iterum crucifigi.*" An escutcheon with the motto "*Endurez*" over the prison has been identified as the arms of Antoine de Poisieu, Abbot of the Church of St. Peter of Vienne. The Abbot's history is on record, and everything points to the fact that this tapestry was one of a set woven during the Abbot's second and final tenure of office, that is, somewhere between 1473 and 1495, and was given by the Abbot to his church, where it adorned the walls for hundreds of years, at length passing through the collection of Paul Blanchet de Rives to that of its present owners, Jacques Seligmann and Company.

Another important 15th century tapestry was that picturing the attack of Jerusalem by the armies of Titus. It showed the defenders of the beleaguered city overwhelmed by the furious assault of the Roman soldiers. The front of one house was obligingly removed by the tapestry designer to reveal a hungry woman turning a spit before a fire. The whole scene teemed with incident, with bloody hand-to-hand encounters and deeds of derring-do. It was probably woven in the workshops of Tournai about 1460-1470.

Somewhat similar Gothic *melées* appeared in the Trojan War tapestries. The large one, lent by French and Company, was a superb fabric rich in reds and lovely blues. It illustrated episodes in the bat-



TAPESTRY: "The Falcon Hunt"

Touraine School, c. 1495-1500

Museum Appropriation, 1930

tle between the Greeks and Trojans in which Achilles killed the giant Hupon, and the fatal arrows of Sagittarius, the centaur, rained death until Diomedes' swift sword brought an end to the terror; also, in the lower right corner of the tapestry was depicted the conference between Achilles and

Hector after the seventh battle. The Trojan War tapestry belonging to the Rhode Island School of Design has been described at length in an earlier issue of the Bulletin.¹ The source book for the designs was not,

¹ Bulletin of the Rhode Island School of Design, Vol. XVII, No. 2, April 29, pp. 15-18.

of course, Homer, but the long medieval metrical romance, the "Roman de Troie," written in the 12th century by Benoit de Sainte-Maure, or a later prose version.

The largest tapestry in the gallery was the great "Vices and Virtues" so-called, once the property of Prince d'Arenburg of Belgium and exhibited for years in the Brussels museum. In its three hundred and ninety square feet were depicted some sixty-eight personages, including personifications of Dignity, Majesty, Reverence and other qualities. On either side and below the enthroned Christ, both male and female dignitaries seated in tranquil consciousness of their worth formed a pointed contrast with a struggling mass of benighted pagans in the lower portion of the tapestry. The masterly organization, both aesthetic and symbolic, of the great assemblage was astonishing. As before any stupendous thing, one stood awestruck.

A very beautiful hanging, conspicuous for its delicacy of coloring and the intricate yet unobtrusive patterning of sumptuous garments, was that said to portray King Solomon and the Queen of Sheba. The kneeling queen, the king and the court personages appeared as 15th century ladies and gentlemen, in the impressive and ample garments of that epoch. The great deal of silk used in its weft, the predominance of soft rose tones, gave to this tapestry a certain elegance and refinement most gracious in its appeal. Its flowerlike quality was emphasized by its place next to the somewhat somber Nebuchadnezzar tapestry belonging to the museum. An account of the latter interesting tapestry was published in the Bulletin for October 1927.

A scene in which contemporary costume did less violence to historic truth—not that historical costuming matters one way or the other—was that of the wrestling bout on the Field of the Cloth of Gold, in which a recognizable Francis I was shown leaning on a cushioned rail watching the sport. Woven in Northern France in the early 16th century, its vicissitudes of ownership are not known earlier than its inclusion in the collection of M. de

Montrizon, whence it found its way into the collection of Wildenstein and Company.

The medieval mind delighted in allegory. The late Gothic tapestry of great charm lent by Mr. and Mrs. E. Bruce Merriman, which showed ladies and gentlemen in a garden milieu, was entitled "Moralité," and beneath its gracious appearance lurked a didactic purpose, as if to say, "O ladies, reward the humble lover; the arrogant and mercenary, repulse with high disdain!"

Similar in type, of about the same period, and, like the Merriman tapestry, formerly in the famous Georges Hoentschel collection and the collection of J. P. Morgan, was a Flemish hanging showing many courtly personages occupied with the signing and exchanging of documents. Both these tapestries showed extraordinary fine blues and mellowed reds, and the folds of the voluminous garments on the people portrayed in them had a fascinating rhythmical quality.

One of the splendid hangings lent by French and Company was a hunting tapestry with a profoundly beautiful allegory underlying the obvious scene of a king's hunt. A deer drinking at a brook in the foreground served as a symbol of the human soul seeking solace from the Divine Source—"as the hart panted after the waterbrooks, so panted my soul after Thee, O God." With "le cerf humain" safe in his covert, the worldly menace, portrayed as pursuing hounds and huntsmen, passed him by.

A hunting scene in which an undisguised love of sport was manifest was the tapestry depicting a falcon hunt. This tapestry belongs to the permanent collection of the Museum and is reproduced in this issue of the Bulletin. The Museum possesses another tapestry of the "country life" variety, the gift of Dr. and Mrs. Murray S. Danforth, in the large fragment of "The Woodchoppers," also included in the exhibition. The marked individuality of the sturdy woodsmen approaches portraiture, and the sincerity and directness of expression of the whole piece give it a decided charm.

The tapestry exhibition will long remain a happy memory to all who were so fortunate as to see it. The heartiest thanks are due to those who so kindly lent their treasures for the occasion. A unanimous vote of sincere appreciation goes to Mr. and Mrs. E. Bruce Merriman, French and Company, Jacques Seligmann and Company, and Wildenstein and Company, the generous owners.

M. A. BANKS

cast state, has recently been given to the Museum of the Rhode Island School of Design by Mrs. John S. Holbrook, and makes an excellent addition to the group of American bronzes in the possession of the Museum.

With some pieces of sculpture, the subject might be considered as subordinate to the artistic merit and the evidence it shows of the artist's ability. In the present in-



THE MARES OF DIOMEDES

Bronze by Gutzon Borglum

Gift in the name of John S. Holbrook, 1929

BRONZES BY GUTZON BORGLUM

AT the foot of the main stairway of the Metropolitan Museum of Art in New York there stands a bronze group by Gutzon Borglum which is considered by many the best example of the artist's work. It is a large-sized group representing the well-known classical story of the "Mares of Diomedes." Like so many other examples of modern sculpture, the group may be studied not only in the large original, but also in several reduced copies, each of which faithfully expresses the sculptor's interpretation of the classical story. One such replica, in a finely

stance, however, some discussion of the subject is advisable, if for no other reason than that the Greeks were intensely interested in the deeds of their hero Heracles; finding delight in artistic treatment of them, and enjoying their introduction into literature. The part that Heracles and his deeds play in Greek thought has been repeatedly dealt with by classical scholars. The tale is of the eighth labor of Heracles, wherein he was forced to carry out the wishes of Eurystheus, son of Sthenelus of Argos, in one of his amazingly dramatic adventures. The Greek world was full of exciting tasks, and the accounts of Apollodorus and Diodorus make fascinating read-

ing. The Greek tale runs as follows. "The eighth labor he [Eurystheus, king of Tiryns] enjoined on him was to bring the mares of Diomedes the Thracian to Mycenae. Now this Diomedes was a son of Ares and Cyrene, and he was king of the Bistones, a very warlike Thracian people, and he owned man-eating mares. So Heracles sailed with a band of volunteers, and having overpowered the grooms who were in charge of the mangers, he drove the mares to the sea. When the Bistones in arms came to the rescue, he committed the mares to the guardianship of Abderus . . . but the mares killed him by dragging him after them. But Heracles fought against the Bistones, slew Diomedes and compelled the rest to flee." [Apollodorus II. V, 8.] According to Diodorus Siculus, Heracles killed Diomedes himself by exposing him to his own mares, which devoured him.

The subject is one which is not a frequent one in existing classical works of art, probably because it does not admit of the restrained and orderly treatment of the Greek convention. Too many figures are involved in the subject, too much representation of motion would be called for. The redeeming feature for the Greek would be of course the success of his hero in overcoming the unleashed wildness of the animals. But there is no reason why the subject should not be treated by a modern sculptor, if he chooses it. Only one versed in the anatomy of horses and fully conversant with them in action would dare to make the attempt. This was well known to the Greeks. The chief interest of the modern sculptor would be his handling of the swift action, the riot of madness, the catching of an instant in the flight. One needs not study the group long before the genius of the artist is apparent. Borglum with a few other American sculptors knows horses and voices his love of them. In the group, like other modern artists, he cares not for the subject so much as the impression he secures. The composition of his group is well handled, so that it admits of appreciation, and shows careful composition from whatever position the work is

studied. The wildness of the animals is remarkably expressed. The popular and best known type of Heracles shows a middle-aged and bearded man, but Borglum prefers to follow the later type, wherein he is more youthful, and often beardless. In his strenuous efforts to bring the mares under control in their mad flight, Heracles has no need of his ever-present lion-skin.

Borglum owes his masterly knowledge of horses to his early training. He was born in California on March 25, 1867, and studied at the San Francisco Art Association and the Academie Julien in Paris. Much of his earlier sculpture shows western subjects. He was not only gifted as a sculptor, but likewise as a painter.

It is likewise of interest that Mrs. Holbrook should have given to the Museum at the same time Borglum's statuette of John Ruskin. Naturally this study is wholly different from the group first mentioned. The man who in his day strove so valiantly and effectively to wake up the people of his generation to a renewed study and appreciation of art, who was distinguished alike as a thinker, essayist, artist, lecturer and philosopher, the friend of Carlyle and a host of great men of his day, is represented in the evening of life, with body perhaps enfeebled, and with beard and hair bearing tribute to his age, but with mind just as active as ever. Seated though the figure is, one feels that there is still a great deal of the old power left. Ruskin in his day had his enemies, but he fought them fairly and in the open. His writings have been severely criticised by those who disagreed with them, but can still be read to advantage. That he was wrong some of the time, no one today will deny, but we are increasingly able to appreciate the valuable part he played in developing the art sense of his generation, and just how far-seeing he was. It is small wonder therefore that a personality of this kind should have appealed to Borglum. An artist succeeds best when he is at liberty to choose his own subject and to treat it in his own way. Because the sculptor enjoyed this freedom in the case of the Rus-

kin statuette, it is a valuable example of the artist's work.

L. E. ROWE

THE EXHIBITION OF MODERN FRENCH ART

IF attendance figures and repeated visits are any criterion we may safely say that the Exhibition of Modern French Art which has been on view in the Museum in March was a pronounced success. That it aroused discussion has been very evident, and this is a good sign. Rarely has a group of paintings stirred its visitors to such a degree.

But the exhibition was not only exciting to the critical powers of the layman, it was an extraordinary group of works carefully chosen to illustrate five great figures in modern French art—Cezanne, Van Gogh, Gauguin, Seurat and Matisse, and the most noted of their followers whose works play such a part in the art of today.

The list of artists aside from the five already mentioned is fairly comprehensive and includes Bonnard, Chirico, Derain, Dufy, Friesz, Laurencin, Lurcat, Modigliani, Picasso, Rousseau, Utrillo and Vlaminck.

Obviously it is impossible to list here all the interesting canvases which were shown, but when we mention that there were three paintings by Cezanne, three by Derain, four by Gauguin, five by Matisse, four by Picasso, three by Seurat and four by Van Gogh, the richness of the exhibition becomes apparent.

In addition to the paintings listed in the special catalogue there was a gallery given up to drawings and water colors by Picasso, Van Gogh, Modigliani, Renoir, Matisse, de Segonzac, Forain and others.

The committee, to which the Museum is deeply indebted for bringing together such a notable exhibition, is to be congratulated on its success. To make it possible, public museums have generously lent their treasures, dealers have sent their best with hearty co-operation, and above all, far-seeing private collectors who have come under the spell of the achievement of mod-

ern French art, and secured treasures at a time when they were still available at a price which was within reach, have been only too glad to give our public a chance to see the gems of their collection.

One would be bold indeed to claim that the exhibition equalled or surpassed that shown some two years ago by the Fogg Art Museum in Cambridge, or the more recent one at the Museum of Modern Art in New York. Some of the canvases have been shown in both of them. But for Rhode Island, it is safe to say that nothing of the variety and quality was ever before shown to the public, and the exhibition had much new material not included in the other exhibitions.

The question of how it was received by the public is a fair one to raise. As one watched the many visitors, their repeated appearance before canvases which surprised or thrilled them, their evident difficulty of disassociating themselves from the need of a story or a detailed pictorial representation, and their evident serious attempt to try and learn what the movement represented in its many phases, the mind went back to John Ruskin, who was both so conservative and so radical. One can only conjecture what his attitude might be before our exhibition.

In his "Stones of Venice," Ruskin is on record as saying that "Men are universally divided, as respects their artistic qualifications into three great classes: a right, a left and a centre. On the right side are the men of facts, on the left the men of design, and in the centre the men of both." He goes on to say that each has a useful place in the world, and that both extremes can and have made errors (1) when the men of fact despise design—(2) when the men of design despise facts, and (3) and (4) when each class envy facts. Now Ruskin has been accused of juggling words, of which he was a master, and perhaps it is true; but it is evident wherever an exhibition of modern art is shown that the artist or layman who is wholly looking for pictorial representation is intolerant of any other point of view and the reverse is equally true.

Most visitors look for the story; when something else is presented for their consideration, they are bewildered and often call it queer. So our experience with modern French painting was a new one, arousing in some cases antagonism, in others bewilderment; but through many visits it could be realized that the movement is a serious one, that most of the artists are sincere in their efforts and that the art is an expression of the general trend of the day in which we live and the race which calls it forth.

In our surprise and wonder at new ideas of color and line we might well remember Ruskin again (of all people!) who assured us long ago that "The arrangement of colors and lines is an art analogous to the composition of music, and *entirely independent of the representation of fact.*"

But why drag in art critics or philosophers. Painting is the individual attempt of an artist to give you the facts of color and light. It was Monet as long ago as 1878 who saw that landscape was not the subject, but a combination of elements—earth, air, and water. To him later on came the understanding that the treatment of light was all in all. Other shackles have been disregarded by artists since his day and other experiments tried; some of them are successful, and naturally some of them are not. Cezanne threw many a canvas out of the window in his dissatisfaction, but what he started has borne fruit.

Two things are certain and have been repeatedly mentioned by critics. First the painter is trying to express design and emotion, and second he is no longer interested in pictorial representation in the old sense. If we would understand our times, we must be cognizant of what is being done, and be fair to it and to ourselves.

An interesting feature in connection with the Exhibition has been the gallery talks and lectures which have been given. For the former the Museum and the public are indebted to Professors Will S. Taylor and William Dighton of Brown University and to Mr. John Nicholas Brown. On one

of the Sunday gallery talks Mr. Fred R. Sisson of the teaching staff of the school, and himself a very sympathetic exponent of the principles expressed in the Exhibition, was the speaker. The crowning feature was the masterly exposition in the illustrated lecture in Memorial Hall by Professor Paul J. Sachs, Associate Director of the Fogg Art Museum. He was greeted by an audience in excess of eight hundred, and his pertinent remarks will be remembered long after the exhibition has passed into history.

L. E. ROWE

THE BROWNELL COLLECTION OF TEAPOTS

IT is said that George IV doted on teapots and at the Pavilion at Brighton had a great pyramid of them. It is not likely that His Majesty was a pioneer in his hobby. Doubtless many an avid collector of teapots preceded him. The amazing variety of shapes was a compelling lure. The shape of the teacup conformed more or less to that of a bowl or mug; the teapot might resemble a box or a sphere, a melon or a pear, or even assume a form suggestive of a camel, a squirrel or a house. Its prominent place in the table service secured for the teapot extra care in its decoration. All of which gave zest to the collector.

One of the most notable collections of teapots in this country was that of the late Mrs. Harriet F. Brownell of Providence and Newport. Through the generosity of her heirs, Miss Alice Brownell, Mrs. Ernst R. Behrend, and Mr. Alfred S. Brownell, the Museum of the Rhode Island School of Design has been able to enrich its collection of ceramics by some hundred and fifteen teapots of various fabrics and styles. Mrs. Brownell's collection numbered at one time upwards of two thousand pieces, and although as the years passed, all duplicates and inferior or imperfect specimens were eliminated, the collection at her death included hundreds of teapots. Of this number, her daughters and son permitted the



CASTLEFORD TEAPOT

1790-1820

Collection of Mrs. Harriet F. Brownell

Gift of Miss Alice Brownell, Mrs. Ernst R. Behrend, and Alfred S. Brownell, 1929

Rhode Island School of Design to select the pieces of especial historic or artistic interest, or which supplemented its own collection, to be installed in the Museum as a permanent memorial to their mother.

For the first two centuries after the settlement of this country, the housewife could not fill the shelves of her "beaufet" or the "china steps" of her highboy until, quite literally, her ship came in. Utilitarian pottery was made locally and did good service in the kitchen, but the ancestral china so cherished by Americans who are so fortunate as to possess it was imported from England or brought from far away Canton or Nanking. Of the Brownell teapots acquired by the museum, probably only one could claim America as its place of origin. That is the brown Toby teapot from Bennington.

With the exception of a little transfer-printed Creil teapot, and two Oriental "Lowestoft" pots with typical squat cylindrical bodies, straight spouts, entwined handles and berry knobs, the teapots were the products of the English potteries.

The oldest pieces in the collection date from the middle of the 18th century. A fine salt-glaze teapot is in the shape of a kneeling camel, his open mouth serving for spout, the hexagonal chest on his back suggesting the packs of tea which "the ship of the desert" brought Europewards from far Cathay. Although so much salt-glaze was produced at the height of its popularity, that in the region of the Staffordshire Potteries the smoke emitted from the furnaces, when the men shovelled the salt into the fires, was so dense that contemporaries compared it to the smoke of Mount Vesuvius, salt-glaze is very scarce and very highly prized today.

Other early pieces in the collection are the Whieldon teapots, of cauliflower or tortoiseshell ware, or with lustrous black glaze of the type often called Jackfield. Squat shapes, with curved spouts, paw feet, and moulded decoration, these little teapots have a delightfully rustic air.

A tiny black basaltes teapot, with fluted oval body, mourning figure finial, and an accompanying oval tray, bears the imprint

of Whieldon's famous junior partner, Wedgwood. While this is the only piece in the collection which carries the mark of England's most renowned potter, there are many pieces which show his influence. One of Wedgwood's cleverest disciples was John Turner of Lane End, and he excelled in making unglazed stoneware with classical designs in low relief. Many of the designs on the charming teapots of the type one calls "Castleford" may be traced to his moulds.

The Castleford pottery works, situated near Leeds, Yorkshire, flourished from about 1790 to 1820. Its most distinctive product, judging from survivals, was teapots of a vitrified stoneware, creamy white or light buff in color, showing a smear glaze, with ornaments in relief, and distinguished by blue or light-green enamelled lines or edges. There are eight teapots which, for want of a more precise definition, may be designated Castleford. Three have sliding lids, and one lid is hinged with a metal pin,—cover devices typical of this ware. One teapot of particular interest to Americans has the spread eagle of the United States on one side, and was obviously manufactured for the American trade. A particularly handsome one is that with painted landscapes on the panelled sides (see illustration). One showing exquisite precision of modelling and great refinement of style is an octagonal teapot with arcaded gallery about its fluted lid and low relief ornaments of "Peace" and "Plenty" on the sides.

Since salt-glaze was very apt to crack if hot liquids were put into it, some ingenious potter—perhaps Thomas Astbury—conceived the idea of investing the white body of the ware with a lead glaze. Thus cream-ware, so-called, was invented. Josiah Wedgwood brought cream-ware to perfection, and it secured for him royal patronage. Henceforth, it was known as "queen's ware" and was tremendously popular. Soon, every pottery in the kingdom manufactured it.

Charming cream-ware was made at Leeds during the last quarter of the 18th

century. A number of delightful little globular teapots of Leeds cream-ware are included in the Brownell collection. Several have the crossed handles with leafy antefixes typical of Leeds ware. The majority have painted decoration of roses and other floral sprays in enamel colors. One is an "Orange" teapot, commemorating the marriage of the Prince of Orange to Sophia Wilhelmina in 1797. The painted decoration shows the profile busts of William V and his bride on either side an orange tree. At the zenith of its prosperity, Leeds had a large continental trade. A coffee-pot—and altogether there are some thirteen of these taller, slenderer vessels in the collection to add variety and contrast to the more rotund pots for the steeping of tea—has a transfer-printed picture in black of a symbolic figure of Liberty and a patriotic phrase in Dutch. This was undoubtedly made for export to Holland.

Practically all of the early transfer-printing on English pottery and porcelain, irrespective of the factory in which it was manufactured, was done by Sadler and Green of Liverpool. The process is said to have been invented at the Battersea enamel works near London. It is certain that one of the earliest popular patterns, the "Hancock Tea Party," was designed by Robert Hancock, who was at one time an engraver for Battersea enamels, and later worked for the Worcester porcelain factories. A teapot showing this famous design is in the Brownell collection.

Early black printed wares were printed over the glaze; later, when other tints were employed, underglaze printing was the rule. Blue was the color generally used when the printing was done on the bisquit before the glaze was applied. The popular "Old Blue" ware of the early 19th century was underglaze printed. Many capacious teapots of this ware are included in the collection. There is the Mount Vernon teapot, showing Washington on the lawn in front of the famous mansion, a negro boy holding his prancing horse nearby. Enoch Wood's "Cupid Behind Bars" is among them, as is also "Macdonough's

Victory." commemorating the battle on Lake Champlain. One teapot bears the design formerly known as "Lafayette at Franklin's Tomb;" but since the mourner in the picture is a young man wearing knee breeches, and since Lafayette's visit was made in 1824 when knee breeches were out of style and when the gallant Frenchman was seventy-seven years old, the pattern is now usually designated "Washington at Tomb,"—as good a guess as any. A coffee-pot shows the pattern "Tomb of Franklin," so named from the word "Franklin" which appears on the pedestal of the funeral urn. Other "Old Blue" teapots show English country-seats, Oriental scenes, floral patterns, spread eagles, hunting-dogs, and domed buildings not easily identified.

Some of the "Old Blue" pieces are embellished with lines and touches of lustre. The process of applying a thin film of metallic oxide to pottery was first used in England at the Staffordshire potteries, and most of the lustre ware, which later was manufactured in great quantities, came from that region. Lustre was of various shades. When used as an embellishment to the decoration on light-colored wares, it was usually of a lilac or ruby tint. When the vessel was completely lustred, it was copper or silver. There are several copper lustre teapots in the collection. Some-

times patterns were applied by the "resist" method; that is, the pattern was stencilled or painted on the vessel with some substance like glycerine which would come off easily in water, the piece dipped in the lustre, dried, the glycerine washed off,—the film of lustre on all parts not covered by the glycerine resisting the water,—and then the lustre pattern fired in. One of the Brownell teapots shows resist lustre bands of grape-vine pattern in violet and copper tones on a buff-colored ground.

The collection includes many painted earthenware Staffordshire pieces, some of the type formerly called "Ribbon Lowestoft," some showing the admired strawberry design. There is an interesting teapot with design transfer-printed in black, which was evidently intended for a wedding gift, for at the right of the design a woman holds a banner inscribed "Domestic Comfort," while on the left a man holds a banner bearing the word, "Sobriety;" on a ribbon above, one reads "Firm as an Oak," and on scrolls below, "Be Thou Faithful Unto Death," "Temperance," "Sobriety." Another interesting piece is an "Apostles teapot," probably made by Charles Meigh. Of cream-colored stoneware, salt-glazed, it is richly ornamented in relief with eight holy personages in Gothic niches.



TEAPOTS FROM THE COLLECTION OF MRS. HARRIET F. BROWNELL
Leeds cream-ware "Orange" teapot, Staffordshire salt-glaze camel teapot, and Castleford
teapot with arms of the United States

While very few of the pieces show any identifying mark which would definitely assign them to a particular pottery, the shape, glaze or type of decoration give a hint as to the probable place of origin: such as the coffee-pot with feathery leaf sprays in underglaze blue, which suggests Bristol; the cane-colored teapot with relief ornament embellished with crushed-strawberry lustre, which suggests Spode; the teapot with serpentine fluting and beautifully glossy glaze, which makes one think of New Hall; or the piece modelled in delicate relief and painted with bouquets in underglaze blue, which is undoubtedly Old Worcester.

M. A. BANKS

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ADMISSIONS

HOURS OF OPENING. The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendleton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays, and Sundays.

PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

LIBRARY

The Library contains 7,715 volumes, 17,628 mounted photographs and reproductions, 5,233 lantern slides, and about 4,989 postcards. During the months of June, July and August the library is closed.